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THE HAMILTON PALACE COLLECTION.

DURING the dispersion in London the past summer of the great collection of pictures and other objects of art belonging to the Duke of Hamilton, our readers were kept informed as to the most interesting features of the sale. The subject, however, is such a vast one that it would be impossible to exhaust it, even were we to devote to it several entire numbers of the magazine. In resuming it, we shall speak principally of the special objects in the collection which we have selected for illustration in our present issue.

The collection of paintings, comprising as it did some of the finest examples of the best masters, was by no means free of inferior pictures or of works in many instances admirable in themselves but wrongly attributed. The name of Holbein was in more than one case taken in vain. When it is borne in mind that genuine examples of this famous painter are so rare that until recently the British National Gallery had not a single canvas by him, although his name is intimately associated with the Tudor sovereigns of England, it will be readily believed that persons who carried off "Holbeins" at the Hamilton sale for a few hundred pounds apiece got them very cheap or very dear.

The interesting portrait of Edward VI., illustrated herewith, was attributed to Holbein in the official catalogue. It is certainly very much in his style; but it was pointed out by The London Athenæum that while the prince is represented as at least twelve years old, Holbein died in 1543, when Edward was only six. So the portrait could not be by that artist; and now it is supposed to have been painted by Streeter. It is, at any rate, a good picture, and probably Mr. J. C. Robinson, who paid £798 for it, on commission from the Queen, for the Royal Gallery at Windsor Castle, did not give too much for it.

The brilliant life-size portrait of Philip IV. of Spain, after Velasquez, represents the king in a rich dress, wearing the order of the Golden Fleece. It is probably a copy by Rubens made from the original during the latter's visit to Spain. The execution of the dress is rather stiff and the drawing of the legs is open to criticism. The merits of Rubens' "Daniel in the Lions' Den" have been already discussed in our columns. In size, it is an imposing canvas; but the trustees of the National Gallery who were urged to purchase it did better with the funds at their disposal. Mr. Denison, it will be remembered, became the owner of it, the price being £5145. He also bought for £1680—an extravagant price—the same artist's "Birth of Venus," a design for a silver salver, probably made for Charles I. It is "en grisaille," which takes from it much of its interest, for Rubens' color, of course, is always his chief attraction. There is a large picture of the same subject at Potsdam. We see Venus, attended by three nymphs, probably intended for the Graces, in the act of alighting on the shore from a shell. Above her fly Cupid and

FRAME OF CARVED WOOD.

IN WHICH WAS PLACED AN EQUESTRIAN PORTRAIT OF LOUIS, DUKE OF BURGUNDY AND DAUPHIN OF FRANCE, PAINTED ON VELLUM BY J. PETITOT.

IN THE LATE HAMILTON COLLECTION.

Psyché, who are about to place a wreath on her brow. Also in the goddess' train is a fourth nymph on a dolphin. In the border are Neptune, Amphitrite and nymphs and cupids sporting with sea horses, dolphins and swans.

Leonardo da Vinci has left us so few of his works, that anything from his brush naturally is highly prized. The little painting of "A Laughing Boy," illustrated on another page, is only fifteen and a half inches by thirteen; but is well known in art chronicles. Buchanan in his "Memoirs of Painting," says: "Nothing surely can exceed the masterly execution of this picture; it has the correctness of Raphael's drawing, and the grace and softness of Correggio's pencil. There are two drawings after the same boy in the drawing-book of Leonardo in the Ambrosian Library at Milan. This picture was in the Arundel collection, and was inherited by Lady Betty Germaine, who left it in her will to Mr. W. Beckford, formerly of Fonthill." Mr. Winckworth bought this for £1475.

A "Portrait of a Gentleman," attributed to Da Vinci, was bought by Mr. Burton for the National Gallery for £525. But when the dirty oil was removed from its surface, the picture proved to be even more precious than was expected: a gem—the picture measures twelve inches by nine—probably of the school of Bellini, in perfect condition and admirable for its draughtsmanship.

The little Antonello Da Messina is the portrait of a youth, in a crimson dress and white shirt, and black cap and scarf, with the quaint inscription on a tablet in front, "1474 Antonellus Messanus me pinxit." It brought £138. The beauty of the two little heads by Fra Angelico of "The Virgin" and the "Announcing Angel" is but slightly indicated in our illustrations on page 95. Each of the panels is fourteen and a half inches by ten.

Lord Rosebery made some important purchases through Messrs. Davis. Among them was a charming portrait by Vandyck of the Princess of Phalsburg, sister of the Duke of Lorraine. The figure is full-length standing, in a black dress with white satin petticoat, with the left hand pressing the skirt of the robe and the right on the shoulder of a black page bearing a silver salver, on which is a bunch of roses. There is a yellow curtain and part of a building in the background. The picture is signed and dated 1634 with a label in the lower left corner bearing the name of the Princess. It brought £2100. Messrs. Davis purchased several other important paintings including "The Adoration of the Virgin," by Domenichino, "Venus and the Graces Bathing," by Parmegiano, a beautiful little "Madonna in Prayer," by Sassoferrato, and a strong Giorgione, "A Venetian General." They also bought a remarkably beautiful reduction in bronze of John of Bologna's "Nessus and Deianeira," paying for it the rather high price of £1050—the same as Mr. Wertheimer paid for Houdon's statuette of Voltaire; but either of these purchases was certainly more judicious than that of the doubtful Murillo which was knocked down for £2415, to be sent to the United States.

A veritable gem was the "St. Jerome," representing the holy man before a cavern, under a tree, with his lion lying by his side, a beautiful landscape beyond and several small figures, and a bright sky overhead, the saint on one knee beating himself with a large stone. This wonderfully perfect little picture is said in the catalogue to be by Herri de Bles—a Flemish painter, who was born in 1480, and went to Italy, where he got the nickname of "Civetta," because he nearly always painted an owl in his pictures. It was much admired during the exhibition of the paintings previous to the sale, and was by common consent decided to be by some Venetian painter of the school of Bellini. The bird perched on a bough of the tree above the head of the saint is a vulture, not an owl. Mr. Burton bought the picture for the National Gallery at the very moderate price of £493 10s.

The old French carved wooden frame which incloses the letter-press on the opposite page held a "miniature" painting on vellum, by J. Petitot, of Louis the Dauphin of France, Duke of Burgundy, on horseback. The portrait, which, by the way, is of extraordinary size for a "miniature," was bought, if we remember aright, by Mr. Edward Joseph.

We illustrate two of the three remarkable pieces of furniture made by Riesener for Marie Antoinette, fully described in our August issue. The beautiful commode and writing-table, it will be remembered, brought respectively £4305, and £4620. The other piece of the set—a small table—Mr. Wertheimer purchased for £6000. Another very interesting piece of furniture, also owned by the unfortunate French queen, and like the others noticed made by Riesener, with brass mouldings by Gouthière, is the elegant secretary, an illustration of which is given on page 100. Messrs. Davis became the purchasers, paying for it the extraordinary sum of £9450. It is of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu, with the Queen's monogram in the frieze, entwined with wreaths and festoons of flowers in front in high relief, surmounted by a black marble slab. The dimensions are 3 feet 7 inches by 1 foot 4 inches and 4 feet 9 inches high. A commode en suite, hardly less beautiful, sold for the same price, the highest ever paid for single pieces of furniture.

Our other illustrations of the sale show curious examples of old Delft faïence with black ground, and three choice specimens of old Chinese porcelain. The celadon vase, in itself very simply decorated with incised work, is mounted with the characteristic bronze decorations of the time of Louis XV., as is also the gracefully proportioned and richly decorated fountain of enamelled porcelain shown on the same page. Some miniatures and fine tapestries were secured among other things at the sale by Messrs. Watson & Co., of this city, and Messrs. Sypher & Co. made many purchases, including some fine old Sèvres vases. More particular reference will be made to these matters in another illustrated article on this remarkable collection.



"THE BIRTH OF VENUS." FROM A DRAWING IN GRISAILLE BY RUBENS.

IN THE LATE HAMILTON COLLECTION.

DECORATION & FURNITURE

LUSTRA PAINTING—A NEW ART.

IT is probable that the new and attractive art of lustra painting is entirely unknown in America, as it has been but a short time before the English public, and the inventor, Mr. James Elliott, who is an artist of repute and has a true artist's respect for his work, refuses to allow it to go into shops or any of the world's common markets of human ingenuity and skill. Hence it has made its way to public recognition solely through its own merits and from its own "coigns of vantage" in the churches, mansions, and palaces which it decorates.

It is always difficult to describe, in writing, artistic work of which no conception already exists in the reader's mind. Particularly is it difficult in this case, the great novelty and charm of the work being perhaps not more form and color than effect, and artistic effects are usually indescribable. In form and color the work may be made as pure and delicate or as opulent and splendid as individual taste and skill may direct, but a peculiarity of the art is that a charming effect may be produced by the veriest novice, not color-blind, even without practical knowledge of drawing or painting.

Lustra painting is an invention for household decoration, and belongs, by reason of its facility of manipulation and its demands upon refined and delicate taste, to feminine hands. It may be used for almost everything susceptible of ornamentation, from altar-cloths to ladies' dresses, and takes the place of the most laborious and expensive embroidery, at only a fraction of its time and cost. It can be applied to every fabric from velvet to linen—for curtains, screens, portières, dados, friezes, wall panels, and ladies' flounces, and also to wood and the various articles made of terra-cotta. For china painting it is not recommended, the metallic bases from which the colors are prepared suffering "change into something new and strange," and not always desirable, in the process of firing.

The effect of the work is like that of the richest velvet appliqué or most ethereal needle-work, shot through and through by a wonderful iridescence as of sparkling powdered gems. This iridescence is as remote from tawdry shining as diamond lustre is from polished glass, and would have an added charm in sunny America over those it already has in dull England. It is peculiarly effective in bright artificial light, and thus well adapted to the enriching of ball dresses as well as to the decoration of dessert table-cloths, for which latter purpose it is, at this very time of writing, being put to use by the busy, artistic fingers of the Princess Beatrice for the dining-hall of Balmoral Castle.

The colors, as I have said, are prepared from metallic bases, but the fabrication of them is a secret resting with the inventor, of whom only they can be obtained. They are sold in boxes of three sizes, costing five shillings, ten shillings and sixpence, and one guinea, and each contains all the necessary colors, variety being obtained by mixtures just as on an artist's palette of oil colors. The lustra colors are all dry and are mixed on a peculiar palette with little saucer-like hollows to hold them in fluid form. They are used with a colorless medium, a bottle of which accompanies each box. The material, silk, velvet, cloth, linen, what not, requires no preparation whatever, no sizing, or body color. The colors once laid on are firm, and the decorated garment or article may be folded in the most minute folds or freely brushed, without losing its brilliancy. Used on linen for doilies and table covers it may be even washed, always however on the reverse side and with brushing instead of rubbing. The colors are expected to support well all the climatic changes which might reasonably be expected to dim their lustre, and elaborate piano cloths decorated with them have already been ordered from India. I have even seen a beautiful object decorated by this art, for another and gloomier purpose. It was a large square of creamy-white cloth, thick and soft as cloth could be, painted with pearly shimmering lilies and large dewy green leaves, and was intended for the coffin cover of a millionaire's only child.

This art has the advantage over needle-work of being infinitely quicker of execution and far less expensive in material. It is just as artistic, equal play being given to the eye and hand, even though its ease and facility may seem to make it inartistic to some. If it were a cheap imitation of something better it might possibly be recommended for some purposes but never as true decorative art. It is not an imitation, however, for it shows its originality at a glance, and the better artist she is who works at it—not merely the better craftswoman—the nobler will be her work.

One of the most beautiful objects in this style of work that I have seen was a folding screen of five panels. The ground was of pale gray satin with the very faintest possible dream of a rose flush over it, and the paintings were alternately flowers and foliage of the horse-chestnut, pomegranates and foliage, tiger-lilies, sunflowers and ripe grapes, all treated so decoratively and with such just subordination of nature to art, and with such a perfect sense of tone even with such varying color, that it was a delight to the eye, as well as a wonder to the mind that it was all so quickly and easily done. Another screen was also of pale gray, this time without the Aurora flush, and was painted with wayward, slender-leafed vines, treated conventionally and with a very Japanese effect. There was also a portière of dull crimson silk painted in gold with a conventional Renaissance pattern, Roman vases and arabesque designs of flowers, fruit and foliage such as exist nowhere on earth save in art. This portière of rich lined silk was bought for twenty-five guineas; had it been wrought stitch by stitch in gold thread to exactly the same pattern and decorative effect, hundreds could scarcely have bought it.

There is more than one way of lustra decoration. Usually the painting is combined with outlines done in silk in plain crewel stitch, although often it is used with no embroidered lines at all. In the latter case the painting is flatter, more dreamy or spectral in effect, and particularly adapted to the style of decoration which the Japanese and mediæval tastes of the day have declared shall be high art. When the painting is combined with embroidery stitch the effect is much more gorgeous, the high relief becoming sculptural and sculptured gems at that. The pattern is outlined, and all the fine sprays, tendrils, and veinings of leaves wrought with silk in crewel stitch. These outlines are then, with the sparkling paint-loaded brush, filled in with heavy impasto up to the level of the wrought line. The embroidered forms and lines are always preserved, visible to the eye, and give the work much the look, although far more splendid, of the appliqué embroideries one sees on the "Cinq-Mars" bed canopies and hangings in the Cluny at Paris.

MARGARET BERTHA WRIGHT.



EBONY SECRETARY BELONGING TO MARIE ANTOINETTE.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

THE best way to paint greenhouses and conservatories is to make the framework two shades of brown olives, or olive browns. The contrast thus effected between the neutral brown of the sash frames and the foliage and flowers inside is a most pleasing one, and the plants inside are perceived sooner than if the frames were painted white, this latter obtruding itself on the sight before the eye can reach the flowers.

"BEAUTIFUL HOUSES."*

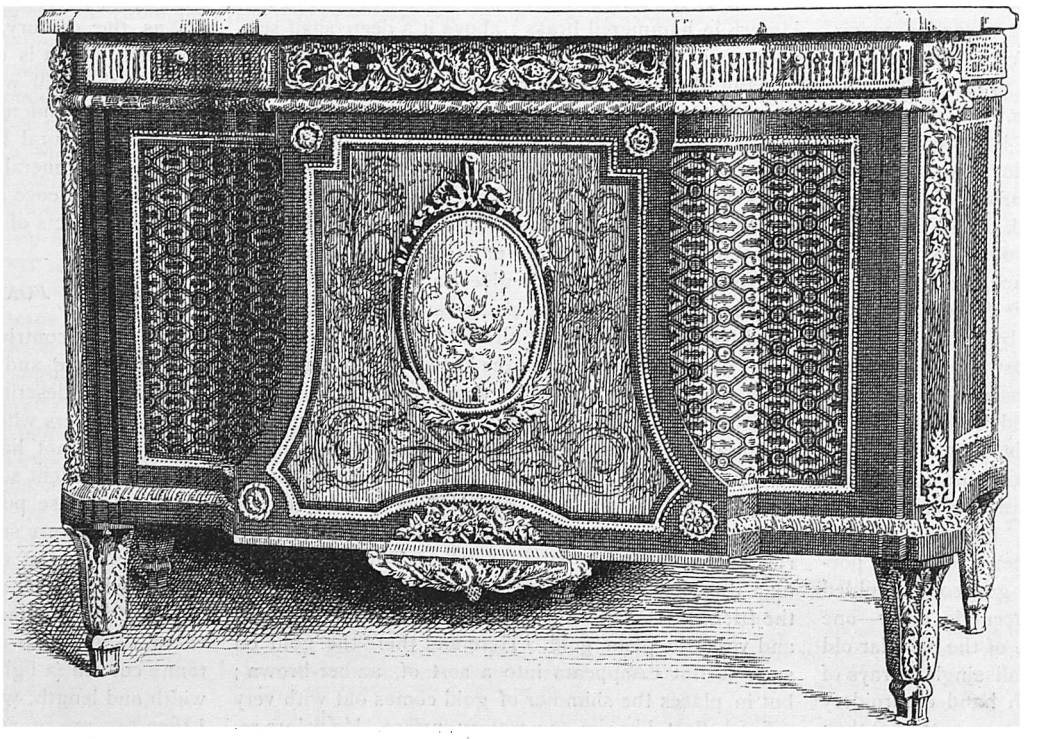
THE twelve houses described in the dainty little volume before us have been selected by Mrs. Haweis, we presume, for the varieties of taste they exemplify and the interest attaching to the personality of their owners, rather than because each is to be especially commended from an artistic standpoint. The descriptions of Sir Frederick Leighton's, Mr. Alma-Tadema's, and Mr. George H. Boughton's do not disappoint us. They set before the reader just such homes as one might imagine to belong to those painters, although we venture to suggest that perhaps justice has hardly been done in the description of Mr. Alma-Tadema's wondrous little retreat in the neighborhood of Regent's Park.

The mediæval house of the late William Burges, a clever architect and decorator, would seem to have been built rather to show his clever conceits and what might be done under his direction by a lavish expenditure of money than for the comfort of the family, which, we venture to think, should receive some consideration in the home. Everywhere there is glare and magnificence. Even "the library, dedicated to the arts and sciences, is a blaze of gold and color." And the bedrooms! "What bedrooms!" exclaims our author in admiration. "What bedrooms!" we echo with any but such a feeling. Here is the description: "The guest-chamber is made of fire and flowers. That is to say, the bed, the toilet-table, washstand, cabinet are all plain gold. The shutters are plain gold. The windows glow with colors such as the Alhambra was. Through Moorish trellis-work these colors shine, the subjects being only visible by scrutiny. What is not pure gold is crystal; the knobs on the bedposts, the shelves of the tables, scintillate with facets. The whole room is like an ancient shrine or reliquaire. The walls are painted with a deep frieze of flowers, growing 'au naturel,' which relieves the mass of gold by myriad tints." And what does the reader think of a bedroom "almost wholly scarlet" with "a cornice of conventional waves full of life-size fishes, which in some places are almost deceptive in glitter," with sirens combing their yellow hair over the fireplace, and a scarlet bed with "The Sleeping Beauty" daintily painted on the head-piece? Mrs. Haweis says this latter charming production "rooted her to the spot." Altogether she finds the Burges house, "with all its eccentricities, a beautiful and pleasing habitation," although she does admit that "there is always room for criticism" and perhaps "here is a little too much color or condensed subject." We should say so!

The house of Mr. Alfred Morrison in Carlton House Terrace, in London, must be a wonderful place indeed, judging from the description. We confess that we do not know who the gentleman is. We guess from his tastes that he must be a retired dealer in laces, embroideries, old china, and the like, with considerable goods left upon his hands: "The library, remarkable as containing no books, is a museum of interest by reason of its cases of rare Roman and Phœnician glass and porcelain. Here we enter upon the superb collection of antique embroideries which gives a character to the whole house—embroideries from Spain, Italy and the Orient; some of immense age, all beautiful, the meaner kind startling us on every table, stool and couch, the finest framed and glazed on the walls. The original wall hangings are chiefly in silk, all handsome and rather conspicuous in design, like the marquetry, and here and there they do not form a good background to what overhangs, besides being themselves hidden; but the framed embroideries alone would fill several large rooms, and it is infinitely better to be able to see them at a glance than to pull them in and out of closets." Perhaps so. But is it necessary to turn a library into an exhibition of decorative needlework? The walls of the dining-room are "covered with Indian shawls and ancient brocades of immense value." The tea-room is given up to laces, of which Mr. Morrison seems to have a very fine stock. Any quantity of them are "hidden away in coffers of mother-o'-pearl, silver and carved cedar which stand under every cabinet and table," and "the mantelpiece, curtains, and even the mirror, are edged with exquisitely perfect rose point," which Mrs. Haweis truly says "will soon decay under the influence of London blacks and London washing powders." Such pieces as are judged worth framing and glazing are suspended on the walls. In fine, we are told that this "tea-room" is "a little room, choked by lace, old Oriental plates and vases, and cabinets of Boule work in silver and tortoise-shell, and Oriental ivory gilt in lace-like patterns."

The boudoir is similar, with more lace, more embroideries, covering every vacant space, and themselves covered with pots and ornaments, ivories and bronzes, some of great age, some modern. The drawing-room repeats the same story. Mrs. Morrison's private sitting-room is on the same floor. The embroideries still smother the couches and tables: "In the corners stand tall storks of cloisonné, about four feet high, and beautiful in color; various coffers and chests, which may contain part of Mrs. Morrison's fine collection of jewels, glimmer from beneath the inlaid tables of ebony and ivory. One of the most curious features of the house — an enormous cabinet, filled with a pretentious service of Minton's ware—occupies one wall of the room."

The town and the country house of Mr. Reuben Sassoon, a very rich East Indian merchant, are described. Why we know not, for little is mentioned in either worthy of commendation, and there is much to condemn. The Belgrave mansion



COMMODE BELONGING TO MARIE ANTOINETTE. BY RIESENER.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)



WRITING-TABLE BELONGING TO MARIE ANTOINETTE. BY RIESENER.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 99.)

* Beautiful Houses: Being a Description of certain well-known Artistic Houses. By Mrs. Haweis. New York: Scribner & Welford.

hand. He mentioned with approval a plan which he stated to exist in your country of model drawing from memory. Finally, the lecturer dwelt upon the value of class teaching; and suggested the formation, at South Kensington, of a collection of drawings, studies, and pictures which should illustrate in detail the methods of the best modern painters. That many of these painters will disclose their precise methods, in successive stages, for the benefit of students, is perhaps too much to expect; but it may well be imagined that some of them would be sufficiently magnanimous



"THE ANNUNCIATION. FIGURE OF THE ANGEL." BY FRA ANGELICO.

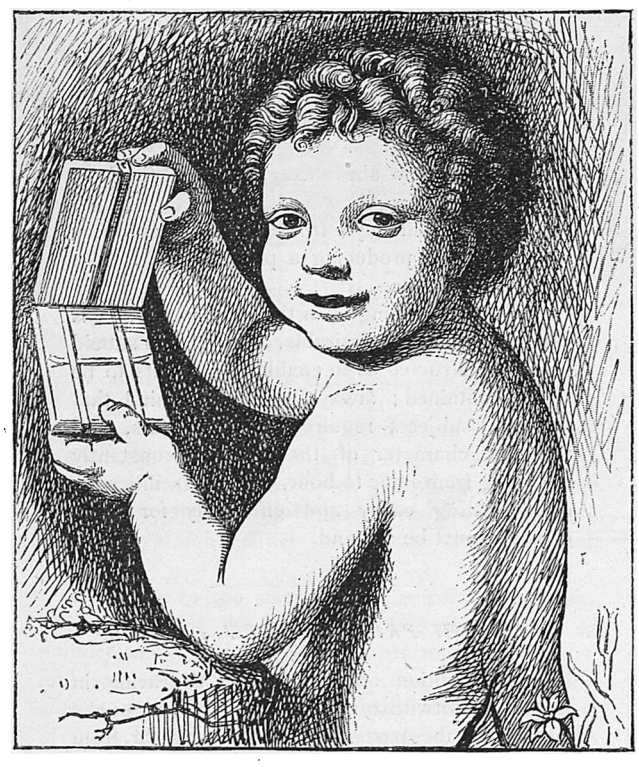
IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

thus to disseminate what they know; and it would certainly be practicable to form a collection such as Mr. Ablett suggests of an impersonal character; without, that is to say, connecting any method with the name of a particular artist. Your readers will agree with me, I think, that this was a pregnant discourse; and as it comes from a practical man, who achieved success before beginning to give rules for it, the suspicion of theorizing, which invalidates so many lectures, does not attach in this instance.

To what extent art is permeating life in England may be judged, roughly, from the facts disclosed in the just issued annual report of the Science and Art Department. By this document it appears that during the year 1881 no less than 917,101 persons sought instruction in the state-aided art schools; being an increase over the year next before of nearly 80,000 pupils. These figures are a fair measure of the progress at least of taste for art, though not necessarily of knowledge or skill If we include curiosity to see artistic objects as a motive worth taking into account, it may further be quoted that the number of visitors to local exhibitions to which South Kensington contributed works for show was in 1881 no less than 1,361,900, or 95 per cent beyond the number of 1880. It is likely that this last item of statistics will show a still further increase in future years, if, in the autumn session which the Irish have forced upon us, a bill passes, which has been introduced and stands over, under which the National Gallery will be empowered to lend works of art to other public art institutions in the United Kingdom. The time, I suppose, has not arrived for such cosmopolitan-mindedness as would admit of a system of international loans of pictures; but what is there against it? Even your Protectionists, I imagine, would suspend the tariff against paintings in favor of a consignment from Trafalgar Square.

Meanwhile, as the mountain will not go to Mahomet, let Mahomet come to the mountain: your travellers to this country, that is to say, should make a point of seeing the new acquisitions of the National Gallery, bought at the great Hamilton sale. That Mr. Burton landed some of the finest fish from the troubled pool at Christie's, is admitted on all sides, and that moreover without paying too dearly, which is more than can be said of some of the private purchasers. Our National Portrait Gallery on the other hand got a little out of its depth in bidding for the interesting "conference picture;" which it has secured only at the expense of prospective savings. No one, all the same, disputes the wisdom of Mr. Scharf, the learned and competent director of this growing and interesting collection—one, by the way, which all visitors to England should include in their inspections when going round at South Kensington.

Whether the people of continental Europe take any such interest in English buildings as we do in theirs is perhaps doubtful: Americans, I imagine, are not so slow to value at least our unrivalled collection—so to put it—of cathedrals; and we hear of at least one party of Belgians, a guild numbering about a hundred, who are travelling this autumn with the intention of seeing Canterbury, Oxford, Rochester, and other cathedral cities. Our own people, perhaps, take too great an interest in continental art, and import it too freely, especially into our architecture. This is exemplified notably in our new Law Courts in Fleet Street; the continental features in which, as the structure approaches completion, come out plainly to observers who, like their designer, have travelled. They will not, I think, for that reason, increase the posthumous reputation of Mr. Street, who will ultimately rank, I have no doubt, as a supremely talented adapter, and not as a genius. Architecture, I should say, is not developing among us in the way of great public buildings. There is to be noticed, every day, more sign of life in our street and house architecture; and, I fancy, less and less heart in our church and institution designing. Walking about the West End of London one sees now something more than revival; from imitative Queen Anne work our builders have already, I think, gone on to a development as yet unnamed, and as yet incomplete, but real and so far as it goes original. In a few more years we may see not only a new domestic style established but churches built in the same style as our houses, which was the old practice, and perhaps the truest. Some approach to this healthy condition is exemplified in the church for the world-famed artistic suburb of Bedford Park, which partakes to a desirable degree of the character of the well-known villas and public buildings here erected from the designs of this architectural R.A., and others.



"A LAUGHING BOY." BY LEONARDO DA VINCI.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

A considerable storm which was raised some time ago by impulsive gentlemen of sentiment in regard to the restoring of St. Mark's, Venice, may be taken as reduced to a calm by the report of one of our autumn tourists who has inspected and investigated. It is conclusively shown that the builders of this great church did not, as was by some opined, construct the floor in undulations, by way of "symbolizing the waves of this troublous terrestrial life;" the undulations are the result of irregular subsidence which has in places cracked the larger slabs into many pieces. It is also shown that in veneering the outside with marble the original builders had no scruples against what has been denounced as "sham," for the iron bolts which Mr. Ruskin considered to be avowals of the veneering process are found to be later additions in the way of repair. If the net result of this warm controversy has been to put "gush" in a ridiculous position so much the better for real art, which is not unpractical. At the same time that



"THE ANNUNCIATION. FIGURE OF THE VIRGIN." BY FRA ANGELICO.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

the restoring at Venice is being uniformly well done would be too much to assert.

You will probably have heard of the new invention which threatens to supersede chromo-lithography. That "Hoeschotype" can accomplish in five printings what can only be done by chromo-lithography in from fifteen to twenty is demonstrated; that the apparatus of the new process will bear the same wear and tear as the chromo stones is doubted, or rather is negatived by the experts. All the same it is a new departure, and there is such a thing as improving an improvement. Some of us, however, do not hear without irritation of improved methods of turning out pictures by machinery. For my part I would sell for what it would fetch the finest chromo-lithograph that my dearest friend could present me with; but there are, I believe, those who value these melancholy simulations.

JOHN CROWDY.

ARTISTIC SUGGESTIONS FOR AMATEUR PHOTOGRAPHY.

THE whole picture should be composed with reference to some one important object, to which all the rest stand in some more or less definite relation.

The figure itself should be thoroughly in keeping with the scene. Just as a neat trim villa is a particularly uninteresting subject for a picture, so a carefully dressed person looks completely out of place in any rural scene. A laborer, a pedestrian carelessly dressed, country children, these are figures in keeping with the subject. If a river or a lake form part of the picture, a man fishing or wading will add to the life of the scene; but whatever the object introduced, it must be in keeping with its surroundings. Generally speaking, whatever is neat, trim, or elegant, is displeasing in any view of natural scenery. A handsome carriage introduced into a picture will look absurd; a farmer's cart will probably be in place, and a great help. It is not so much the object itself as its condition. The rule that persons in the view must not look toward the camera must never be forgotten.

It is always within the power of the photographer to place the horizon where he will. Raising the horizon

line will often increase the beauty of the picture, but, it must be confessed, somewhat at the expense of truth. When the object of the photograph is simply to produce a beautiful picture, it is perfectly allowable to modify and improve the scene in any way we can. But when a truthful representation is required, the greatest care will be needed, and the camera must be accurately leveled. The idea that photographs, being produced by mechanical means, are necessarily correct representations of natural objects, is absurd. Nothing is easier than to create false impressions with the aid of photography.

It is an axiom with artists that the horizon shall never come across the middle of the picture and divide it into two equal parts, but always above or below it.

The effect of a high light in the extreme distance is greatly enhanced by placing a dark object in the foreground, somewhat under it but not perpendicularly. This acts partly by throwing the distance farther back and thus powerfully aiding the impression of distance, and partly because the lights become lighter and the darks darker through contrast.

In a landscape the best effects are to be secured by contrast; but in photography, as we have no effects of color, our contrasts are limited to those of light, size, form, character, season, and mass.

Of light, as when the artist throws his deepest darkness against his highest light, thus strengthening both.

Of size, as for example, when the greatness of the majestic oak, is made more apparent by the shrubs or bushes at its base.

Of form, as when the grand elevation of the mountain is further ennobled by the level lake or plain at its foot.

Of character, as when the graceful lines of pine trees are contrasted with rugged roughness, as in Alpine hills; or when slight and tender vines with delicate tracery are seen clinging to strong trees or the rocky sides of hills, or are contrasted with the rigid lines of architecture.

Of season, as when winter snows look down from the mountain upon summer verdure in the valleys beneath.

Of mass, as when light clouds, the lightest of all visible objects, rest upon mountains, which of all natural objects give the most striking effect of might.

In a word, the beauty of contrast is that which most completely pervades all nature. All our ideas are formed by comparison, and contrast is comparison in its most vigorous form.



"PHILIP IV. KING OF SPAIN." AFTER VELASQUEZ.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

In portraiture, the exceeding nearness of the object, the difficulty of obtaining proper illumination and appropriate surroundings, together with other obstacles, both optical and mechanical, combine to such a degree as to render it far more difficult of accomplishment than landscape photography.



"PORTRAIT OF A YOUTH." BY ANTONELLO DA MESSINA.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

The better way for the amateur is to visit some studio known to produce good work, and study the apparatus and facilities there found. Good pictures of persons and interiors can be produced with the pocket cameras, but it is impossible to go into the subject properly within the limits of these hints.

Those who desire to perfect themselves in portraiture are advised to purchase a copy of Lea's "Manual of Photography," which contains very full and explicit instructions, with diagrams and cuts of everything necessary, besides being a general reference book upon all branches of photographic information.

A few general remarks, however, may be in place.

1st. Horizontal rays coming directly from the front produce flatness.

2d. Light from above exaggerates all the features.

3d. Horizontal rays from one side are very unsatisfactory, producing a pinched and forlorn expression of face.

4th. Light coming from the front upper side is generally the most desirable, and a studio should be so constructed as to enable these lights to be readily obtained; always bearing in mind that different subjects require different lights, and that the character of the light is constantly changing from hour to hour, and the facilities for compensating easily and effectively for these changes must be at hand.

ENGLISH PRINTSELLERS' FRAUDS.

THE condition of etching and engraving in England, notwithstanding the increased public interest of the past few years, seems far from satisfactory. Mr. Seymour Haden, in the course of a recent lecture on "The Elements of Etching," at the London Institution, complained of the frauds practised by unprincipled printsellers to the detriment of etchers, and of the inexplicable refusal of the Royal Academy to hang original etchings, although it admitted engravings, perhaps already exhibited in the shop-windows, copied from pictures. The motives which influence the action of the Royal Academy have always been inscrutable and utterly past finding out. But there surely ought to be some mode of protection from the frauds of the printseller. It is the public, however, even more than the artist that needs this protection. There seems to be particular cause of complaint against the Printsellers' Association. The principal charges against this organization are that it allows its stamp to be used on an unlimited number of "proofs," and takes no steps to protect the public against the "subscription" frauds committed by its members. The use of the stamp of the association ostensibly is for the protection of buyers. It really looks like a deliberate plan to deceive them.

Mr. Seymour Haden recently publicly denounced the methods of the Association, and now Mr. Brooks, himself a member, follows in a communication of a similar character to The Artist, making some revelations which must be particularly interesting to "subscribers" to the works he mentions. He says that not only is there no limit to quantity of impressions of any plate which the Association will allow, but "neither is there any limit as to quality; any rubbish so long as it is engraved on steel can be stamped." To increase the subscription list it is the custom to declare to the subscribers, and also to make a declaration in the books of the Printsellers' Association, that the "plate shall be destroyed after the subscription list is printed." The following examples adduced by Mr. Brooks show how the public is swindled in accepting such promises:

"The Allied Generals before Sebastopol" was declared 1856; 3025 proofs were declared to be stamped, "the steel plate to be destroyed after the prints were taken." This plate was not destroyed, but sold to the cheap market. It is still in existence; and what was sold to subscribers for 15 guineas, can be bought now for a few shillings—less the stamp. "The Derby Day" is another subscription plate. It was declared in 1850 as follows: 1025 artist proofs at 15 gs., 1000 proofs before letters at 12 gs., 1000 lettered proofs at 8 gs., and 2000 prints at 5 gs., "plate to be destroyed after the above are printed." This plate is still in existence and is printed from as often as required. "Relief of Lucknow," declared in 1861, was also a subscription plate. Upwards of 8000 proofs were declared to be stamped of this plate; it was afterwards sold to the cheap market, and impressions can be now purchased for a few shillings, less the stamp. "Obedient to the Law," and "Patient in Tribulation," also subscription plates, were declared in 1868. 1450 proofs were declared and 2000 prints; "the plates to be destroyed



"EDWARD VI." PROBABLY BY STREETER.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

after the above number are taken off." After 14 years the plates are still in existence and ready for the press whenever called for.

PASTEL PAINTING ON VELLUM.

THE most delicate crayon paintings are executed upon vellum, which should be specially prepared; although many of the most exquisite drawings of Sir Thomas Lawrence and others were done only in red and black chalks, and without any preparation of the skin.

There is a rough and a smooth side to the vellum; it is scarcely necessary to say that it is the even smooth side that must be worked into texture, for which purpose finest sand-paper is used. A piece of this paper, held in the fingers, and rubbed with firmness on the skin, will break up the vellum into that rough surface favorable to the reception of the crayon. The method of effecting this is to rub circularly, not back and forward, and thus to pass over the entire piece of vellum, until the whole presents a surface similar to, but much more uniform than, the wrong side of a piece of leather. The process demands some firmness of hand, and the exercise of a little patience; but the artist has his reward in the delicacy and brilliancy of the finished work. The white powder disengaged in the course of rubbing must be dusted off when it prevents the artist from seeing the progress he is making, and the operation must be continued until the entire surface of the vellum has been raised into an even nap. If any patches of the smooth surface remain, the difference between these and the fretted surface will at once appear in working the picture.

We suppose that the vellum which has been fixed to the board is of the size required for the contemplated picture. When the face has been sufficiently roughened, it is transferred to a stretching frame, and strained over a backing of very fine canvas, or canvas over which smooth paper has been pasted; and the vellum must be laid down so carefully that no inequality shall exist in the cloth or paper beneath it. It is then ready for the easel.

For feminine and youthful portraiture, vellum is preferable to paper; it supports the delicacy and brilliancy of the complexion of women and children, and the surface better represents the fine textures natural to such studies. The drawing of the head may be made out with red chalk, or a hard gray crayon. The outline and first drawing will be superseded by color; the lines, therefore, are slight, so as to be easily effaceable. In drawing, however, a head in which the color and workings are stronger than in feminine and youthful portraiture, charcoal or a dark hard crayon may be used. With the following colors and gradations, portraits and heads of any degree of force or delicacy may be executed:

White,	Gray,
Naples Yellow,	Raw Umber,
Yellow Ochre,	Burnt Umber,
Light Red,	Burnt Sienna,
Vermilion,	Cologne Earth,
Madder,	Warm Browns,
Lake,	Black.
Indian Red,	

In executing the portrait of a lady, after the first outline, draw and carefully make out, with color true to nature, the eyes, nose, and mouth. To be properly done, this must occupy some time; indeed, when the student has had some experience, he will find that when these features have been exactly modelled, very little beyond this will be required as finish. We suppose that the features are well pronounced in the sitter, that is, that she has been placed in a light favorable to the rounding of the head, and the marking of the features.

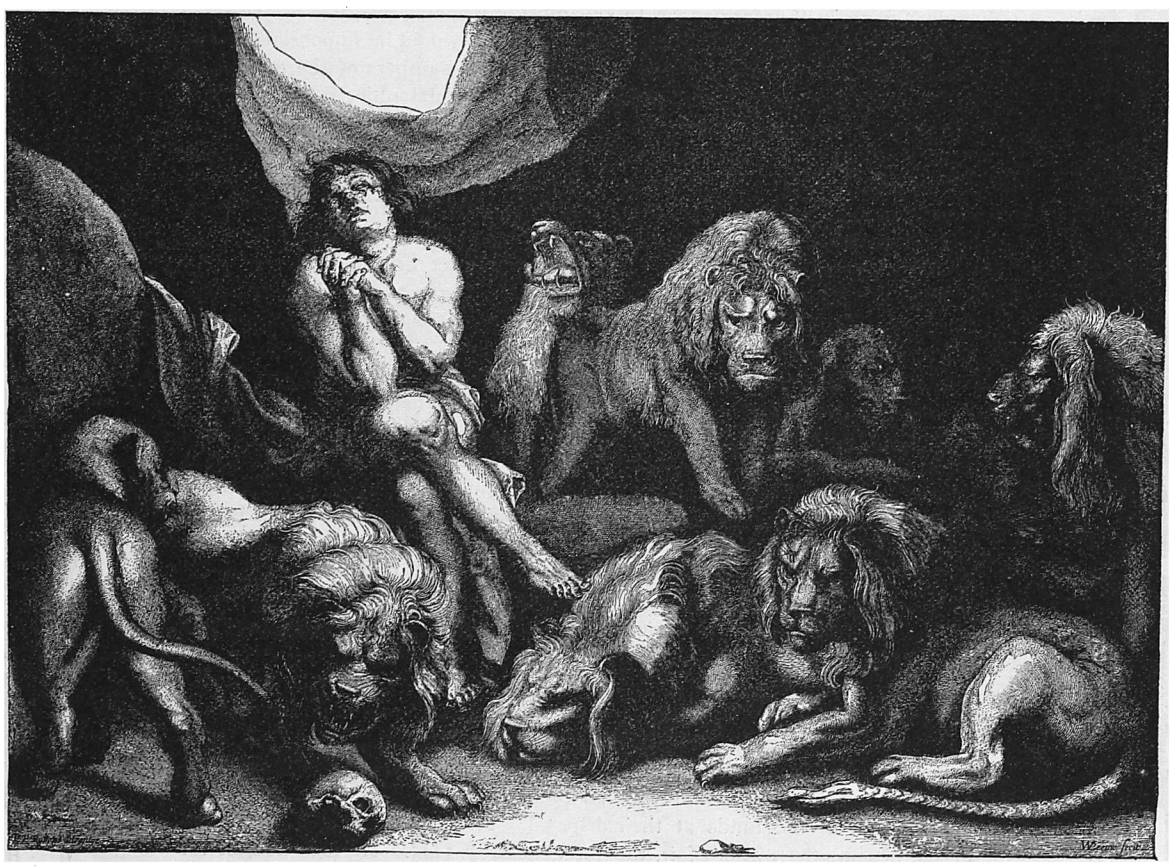
In dealing with the breadths of the face, the gradations of shade had better be rubbed in first with some flat tinted gray, but short of the force and depth of nature. This must be done with the finger, and if the tones of nature be observed and followed, it will produce some resemblance to the sitter as to the drawing, though perhaps not as to the complexion.

It is sometimes usual to commence the breadths of the face by rubbing in white where the brightest lights occur, as a suitable dead color for the high tints which must follow. It is also the practice of eminent crayonists to proceed at once to the tints, as they appear in nature, which can be done very successfully in pastel painting. Although the colors are reduced to tints and gradations in crayon painting, it must not be supposed that they can be laid in such a sequence on the vellum, and be so left; they must be mixed and blended with the finger, for without manipulation of this kind, even the most cunning art in the mixture of tints avails little. The highest lights may be wrought with tints of vermilion and Naples yellow, or the lightest degrees of yellow ochre, blended with the finger into a softness in which neither the red nor the yellow shall prevail.

According to the strength of the color which may tint the cheeks, the lighter degrees of vermilion or madder may be employed, and this must be blended and softened into the general complexion, working always with the finger. In order that the endless diversity of hue generally observable in a face may be successfully imitated, it will be necessary to follow nature by working yellows into reds, and reds into yellows, in such a manner as to leave neither color in undue preponderance. Having worked the lighter breadths into harmony, and nearly up to the force and brilliancy of nature, it will be necessary to harmonize the shadows.

It was a principle of Vandyck that there was no color in the shade of flesh. This is the true principle of the shade of delicate tints; and, in order to realize this neutral, of which gray is always the base, the gray which was rubbed into the shaded passages must be qualified slightly with yellow, red, or raw umber, or perhaps a tint of the three, composed with the finger on the vellum. The more strongly tinted masculine complexion may be imitated from the same selection of colors and tints, employing the stronger tones of yellow ochre, light red, vermilion, and lake. The shades and markings may be umber, slightly qualified with lake or Indian red.

When the coloring has been brought up as nearly as possible to nature, the features may be finished by defining the markings and drawings of the eyes, slightly forcing the shade which relieves the nose and rounds the shaded side of the head. The drawing of the mouth must be retouched, and the shades relieving the chin laid in to the strength of nature. The colors for light hair are formed of white, yellow, and the lighter tints of the umbers, burnt sienna, and black; and for dark hair, the same colors in their strongest tones, as also Cologne earth, Vandyck and other browns. One of the greatest charms in pastel studies being their softness every approach to hardness of line must be sedulously avoided.



"DANIEL IN THE DEN OF LIONS." BY RUBENS.

IN THE LATE HAMILTON COLLECTION. (SEE PAGE 98.)

FIXING CRAYON PICTURES.

WITH common care, crayon drawings are as easily preserved as any other works of art. In France especially, crayon works of the best period, showing the perfection of the art, are by no means rare, and these generally are in excellent condition. It is probable that much of the change which the earlier crayon works may have undergone has resulted from the imperfection of the materials employed.

The following is a recipe for a composition to fix and solidify crayon drawings: Boil half an ounce of gelatine, which has been steeped twenty-four hours beforehand in three pints of water. When the gelatine is quite melted, and the liquid boils; add half an ounce of white curd soap, cut into very small and thin pieces, that it may be quickly dissolved. Let the whole boil a quarter of an hour, and add a quarter of an ounce of powdered alum. Allow it to settle, and filter it through fine muslin, before the liquor be entirely cold. Add half a pint of spirits of wine to this mixture when cold, and shake the whole well together. This composition must be kept well corked, and before being used must be warmed in a water-bath.

To fix by aspersion, dissolve in a water-bath two drams of isinglass in a pint of water, and to this add two pints of spirits of wine. This compound is applied to the back of the picture by means of a brush, which, being dipped in it, the hair is bent back, and by being allowed to recover itself by its own elasticity, distributes the liquid very equally over the paper.

To fix by steam, a tin vessel, with a tight-fitting lid is necessary. From the side of this vessel, near to the lid, projects a pipe five or six inches long, having a small rose head, perforated with numerous small holes, after the manner of the common garden watering-pot. Into this vessel are put two ounces of spirits of wine, and two drams of powdered sugar candy. While this compound is boiling, the steam, which issues from the rose head of the pipe, must be directed to the back of the picture, until the paper and the colors are perfectly saturated. The colors then become fixed.